

# The Centuries Old Truth: The Pope Has Actually and Accurately, Upon Accumulative Probable Cause, Been Associated With The Anti-Christ

(Depicted Expeditiously by Satirical Symbolism Due  
to Time-Constraint Caused by Damages Under  
Oppression As Historically Traditional, Proto-  
Orthodox Judeo-Christian Figure and Confessor, Non-  
Conforming to The Contemporary, Crypto-satanic  
Great Apostacy, From the Same!)

A BBOIP COMM PAMPHLET OF THE INSTITUTE OF BBOIP ADMINISTRATION OF JACOB  
(JAMES E. HORTON), SOLE-PRACTICING EXECUTIVE OFFICER BY DIVINE VOCATIONAL  
CALLING IN THE LORD JESUS CHRIST

January 13th, 2021 (Revised edition: June 8th, 2021)

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*Whereas:*







event, reformation 1517 - 1555, caricature, pope and theologians, woodcut, Nuremberg, circa 1520, private collection, Thomas Murner as cat, Emser as goat, Pope Leo X as antichrist, Johannes Eck as dog, Lempp as pig, religion, christianity, protestant satire, catholicism, broadsheet, propaganda, Germany, 16th century, historic, historical, (<https://www.alamy.com/stock-photo-event-reformation-1517-1555-caricature-pope-and-theologians-woodcut-11917497.htm>)



Doctor bock  
Emser Lipsii

Leo papa r.  
Antichrist

Doctor Eckius.  
Ingelstatensis





ock  
fii

Leo papa. r.  
Antichrist

Docto  
Ingell





# GORGONEVM CAPVT.

Ennefides Hymnus ad deum, quem venerunt Gorgones, non tantum  
Sed et ad deum, quem venerunt Gorgones.

Ennefides Hymnus ad deum, quem venerunt Gorgones.





Ego sum Papa.







# THE GREAT SCHISM (1054 A.D.)





Wom alten und nū  
en Gott/ Glauben/ vnd Ler.





## On the Old and the New God / Faith / and Teaching (1521)

This broadsheet is an early attempt to explain the difference between the church of Rome and that of evangelical reform, which it does by visual appropriations for popular festival culture. On the left, the pope is depicted as a carnival puppet held aloft, literally and figuratively, by two figures of the church (a cardinal and a canon), a monk, and the pagan philosopher Aristotle. The bottom register depicts anti-Lutheran propagandists, among them Ambrosius Caterinas, Johann Faber, Johann Eck, and Sylvester Prierias, Luther's very first literary opponent. The pope is crowned by two devils, as are the cardinal and the canon. The pope holds a key, symbolizing his ecclesiastical authority, a sword, symbolizing his temporal powers. On the right: a scroll reading "This is my beloved son" links the vertically arranged figures of the Trinity. Upholding the faith are figures of the four divinely inspired evangelists (in stark contrast to the merely human support-

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the four divinely inspired evangelists (in stark contrast to the merely human supporters of the papist carnival puppet); in the bottom register, opposing the papal propagandists, are St. Paul (hold a sword and the Bible) and Luther himself, in the lower right-hand corner; the scroll beside him reads "One God and Father of All." The overall thrust of the image is to present the pope as a false God and to associate Luther's teachings with authentic or "old" Christianity, as opposed to the false, human inventions of the Roman church. (<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>).



DIGNA MERCES PAPAE SATANISSIMI ET  
CARDINALIVM SVORVM.

Wenn zeitlich gestrafft seht werden/  
Papst und Cardinel auff Erden/  
Ir Lasterzung verdienet het/  
Wie ir Lecht hie gemalet steht.



Wenn zeitlich gestrafft seht werden/  
Papst und Cardinel auff Erden/  
Ir Lasterzung verdienet het/  
Wie ir Lecht hie gemalet steht.

Wenn zeitlich gestrafft seht werden/  
Papst und Cardinel auff Erden/  
Ir Lasterzung verdienet het/  
Wie ir Lecht hie gemalet steht.

Mart. Luther D.  
V. 1545.

A Fitting Reward for the Most Satanic Pope and his Cardinals (1545)

This woodcut tells the reader what the pope deserves as a reward for his deeds, and shows the pope and three cardinals being executed by hanging. Two cardinals have their



hats dangling from their bodies; devils carry off their souls, while an executioner nails their tongues, which have been cut off for telling falsehoods, to the gallows. The sheet contains some of the same allusions as "De Ortu et Origine Monachorum" (see below), but formally is based on the Schandbrief, or "letter of insult," a common custom among the German nobility, which aimed at gaining revenge for unredressed grievances. Such letters of insult heaped abuse upon the enemy, and were often accompanied by Schandbilder, images that were designed to insult, which showed the person under assault suffering death by dishonorable means -- through hanging, for example, or dismemberment, or disembowelment. Here, the text reads: "If the pope and cardinals were / To be justly punished here on earth / Their slanders would merit / What you see depicted here."

(<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>)



# G. Pernus ad Christum.

Den Jesu Christ Luther gedenkt /  
Der alle der dinstet geschult schmeckt /  
Dem Starbater sich balmet birt /  
Und ist der Luthers Lirer birt.  
Was auch das man Erbe sin /  
Die Schüssel haben gar altem.  
Ein bandel hat das was gemacht /  
Peter: Erle: Laobt darme rag und nachp.  
Er Dunder: Es ist was er ist /  
Zuff das er griben frage mit /  
Derruist: verminstet: birt sich und redt /  
Dem garmen Wensblutem geschlecht.  
Wobun der arme firt Kom /  
Da fragt sin Gort und Biet: nichts mehr.  
Nurke beset: denn der er milt: bei fup /  
Zum Gort erben erbe birt.  
Die Schüssel firt er fur bei erit /  
Dannert nimer der Judas girt.  
Das firt man firt garm alio /  
Under sinem Wamen alio.

## Gabriel ad Papam.

Wie pamt der Gabriel firt /  
Und ist der Zuffel dran so firt.  
Zu erit in sin girtel ban /  
Das firt: das firt fur icher man.

## Papa ad Gabrielem.

Ich nicht mein luter Gabriel /  
Ich hab ein girtel birt und firt.  
Da mit girtel angirtel ist /  
Das ja nicht firt der D. Erle Christ.

## Gabriel ad Christum.

Der Jesu Christ Luther gedenkt /  
Die firt ut offener und firt.  
Er ist Judas Dunder fur erit.  
Das firt der alio offener.

## Christus.

Lass in die Luthers birt an /  
Und behalten neben Luthern.  
Zuffelung ab firt um Gortel /  
Da firt als denn der D. firt.  
Empfaden sinen redern loben /  
Für alio firt er hat girtel.

## Urbis XII. Apostolorum.

Nicht mehr firt der Schüssel firt /  
Wobun der Luthers alio girtel.  
Lute Judas Dunder firt ban /  
Dunfert in sinem Wamen firt.



Der Erle und D. firt firt so mit /  
Jen den D. firt firt firt on gl.  
Dunfert und D. firt firt firt /  
Der er mit firt firt firt firt firt.  
Er firt: girtel: girtel: girtel: firt /  
Und noch nicht firt der erben firt.

Es firt der D. firt firt firt /  
Der Judas Dunder firt firt firt.  
Dunfert in sinem Wamen firt /  
Da firt in sinem Wamen firt.

Ad. Luther Antipapa curavit f.

## A Satire on the Papal Arms (n.d.)

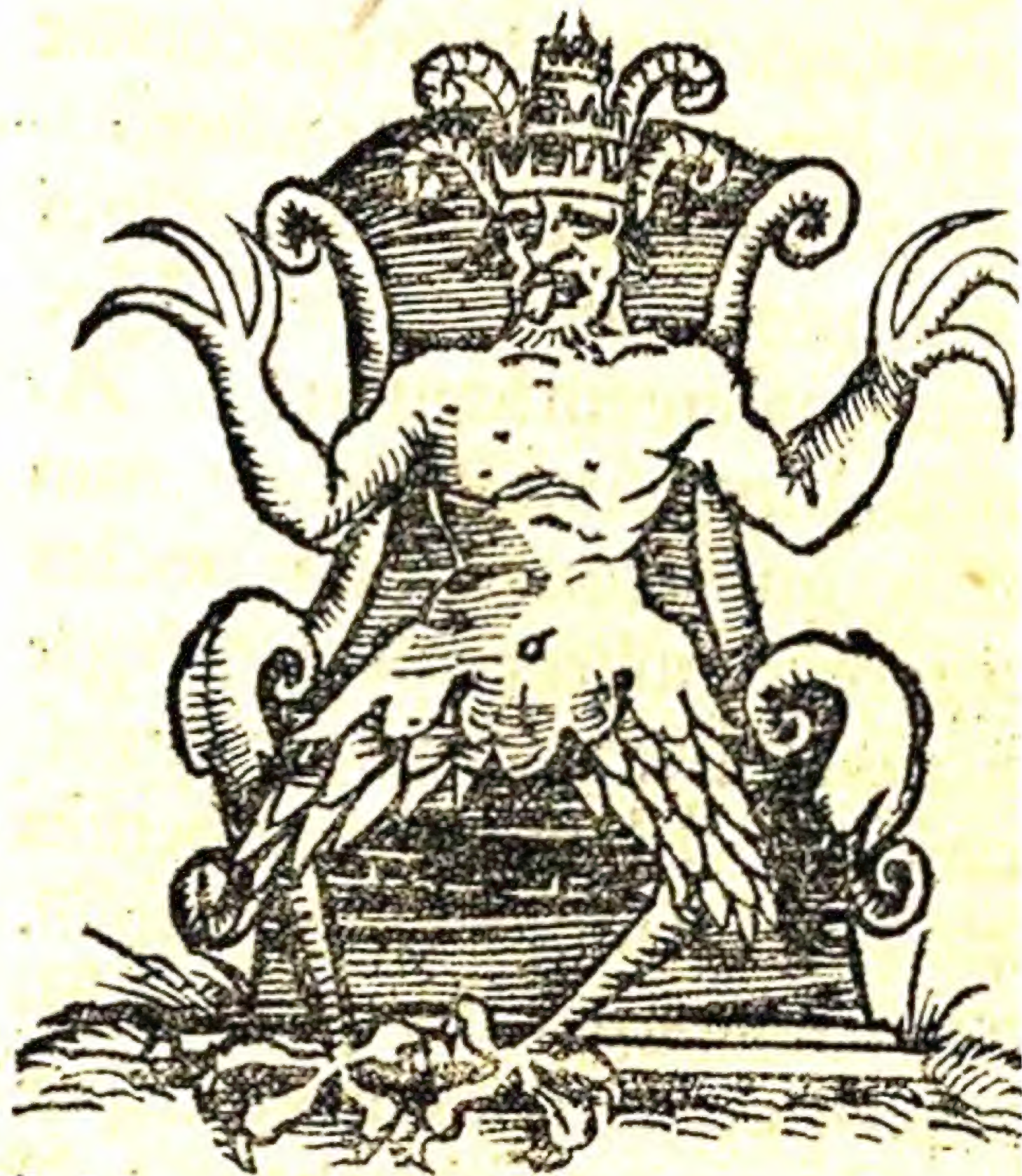
In this undated broadsheet from Luther's lifetime, a propagandist for reform uses features of the Schandbild to defame papal authority. In this case, the insulting image adapts the papal coat of arms to make a point about the fiscalism of the church. The crossed keys that form the background represent the "office of the keys" -- the theological basis of papal claims to "bind and loose" the fate of souls in heaven. In this rendition, the keys have been shattered. From the stock of one key hangs the pope -- in itself insulting, since hanging was a dishonorable form of capital execution. The meaning is obvious: the pope deserves to die



an ignoble death. A poor peasant hangs from the other stock -- an indictment of the social cost of church fiscalism. The device within the coat of arms explains why the pope should be strung up: it shows a hand clutching money-bags, that is, the "purse of Judas". From it protrude coins and bishops' mitres -- symbols that convey the charge of simony. The dialogue accompanying the illustration state that the pope has abused the power of the keys to bind and loose: through annates and other spiritual taxes, the pope has usurped the power that properly belongs to bishops, abbots, kings and princes. He has, in short, betrayed Christ for money -- he is Judas.

<https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html>









*Wherefore:*

Events, Protestant Reformation, 1517 - 1555, flyer, "The true and the false apostles of Christ", woodcut by Albrecht Duerer (1471 - 1528),





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*Jacob The Centrally Targeted  
Figure, Sole-Practicing Execu-  
tive Officer*



Jacob (James E. Horton)

Prose, In forma  
prayer's

274-84-5382

James E. Horton











The background is a complex, layered collage. It features a prominent red area with a white, cracked, marble-like texture. Overlaid on this are various geometric and organic shapes in yellow, black, and brown. Some shapes resemble concentric circles or stylized cells. The overall effect is one of chaotic, artistic layering.

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